



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

SEBASTIAN MEY'S *FABULARIO*. II.

XIV.

EL COMBIDADO VERGONÇOSO.

Among other guests invited to the wedding of Gines Mangano and Teresa Galinda, was Toribio Cardillo, a good young man but exceeding shy. He fared well in the eating for, *oveja que bala bocado pierde*, but when it came to the wine he fared badly, for those alone were served who asked. Toribio could not make bold to ask in words, but finally did so by signs, fearing very much that he might be seen. A servant perceiving this brought Toribio some wine,—taking care to hold a *capa* before him, and besought him, softly, to drink. This, of course, attracted the attention of the guests and embarrassed Toribio, who, thereupon, asked the servant why he acted thus. The latter replied that to judge from the signs which Toribio had made, he did not want the others to see him drink and so he had tried to serve him as secretly as possible. (pp. 125-7.)

XV.

EL CURA DE TORREJON.

Juan Carrasquero, a scrivener, promised to come, on the following morning, to the *cura* of Torrejon, Alonso Fresnedo. "If I do not come," he said, "consider me dead." He failed to arrive at the appointed hour, and the sacristan forthwith began to toll the bells. When the villagers came to learn who had died, they were told that it was Juan Carrasquero. They forthwith hastened to his house, to offer condolence to the widow, but they found Juan at the door, on his way to the *cura*. On arriving there he remonstrated with him, but the *cura* reminded him of his statement of the previous night. (pp. 128-130.)

XVI.

EL TRUHAN Y EL AENO.

A tutor was one day teaching the pages in the presence of the duke of Bayonne; one of them was so stupid that a court-fool (*truhán*) boasted that in six months he could teach a donkey to read. The duke wagered that the *truhán* could not do it in twelve; in case of failure, the fool

would receive four hundred lashes, if successful four thousand ducats. Failing to get the donkey to pronounce a, b, c, the *truhán* placed grains of barley between the leaves of a book. Before the year was up, the fool summoned the duke, and in the presence of a large assembly, a book was placed before the donkey which turned over the leaves, examining the book for a considerable time. "But," objected the duke, "the donkey doesn't read"; the jester replied that the donkey could read, but that he had not undertaken to teach it to speak. (pp. 131-135.)

SOURCE. Mey's source is not evident, the introduction being different from all the versions known to me, but strikingly like one published in Thorburn's, *Bannu or our Afghan Frontier*, London, 1876, reprinted by Liebrecht (*Germania*, xxv, 299). "A weaver hears a Mollah say to one of his pupils that he could more easily teach a donkey. The weaver next day brings one . . ."

BIBLIOGRAPHY. Lambel, *Erzählungen und Schwänke*, 1883, (*der Pfaffe Ámts*); here the time set for teaching the donkey is an essential part of the story, the bishop dying before the end of the thirty years stipulated in the wager: *Waldis Esopus*, ed. Kurz, iv, 97, (and especially Stiefel's additions, *Archiv. f. d. neueren Sprachen*, cix, 262-3, and Liebrecht's *Germania*, xxv, 299), *Mery Tales*, ed. Hazlitt, No. xcix. Toldo, *Contributo allo studio della novella francese*, 1895, p. 147 (but the source of Des Periers' variant is to be sought elsewhere); *Til Eulenspiegel*, (e. g. ed. Jannet, Paris, 1866, chap. xxix); *D' Ouvreville, L'élite des contes*, ed. Ristelhuber, 1876, No. xxxix (not an exact parallel, but R. gives a large number of references).

XVII.

EL ASTROLOGO.

An astrologer while scanning the heavens fell into a pit (*hoyo*). At his cries someone came to his rescue and rebuked him for attempting to examine the heavens when he could not see a hole at his feet. (pp. 136-7.)

SOURCE. Aesop, 40.

BIBLIOGRAPHY. *La Fontaine*, II, 13; Robert, *Fab. inéd.* I, p. 137; *Cento novelle antiche*, ed. Ferrario, 1904, p. 100; Diogenes Laertius, *Lives and opinions of the Philosophers*, (cf. trans. Yonge, Bohn Lib., 1853, p. 18) where it is told of Thales; Gast, *Convivialium*, ed. 1561, p. 285; *Mery Tales*, ed. Hazlitt, no. xxv.

XVIII.

EL CAVALLERO LEAL A SU SEÑOR.

Fadrique Lopez, of Toledo, having killed a companion, is forced to flee; he enters the service

of the count d'Armagnac (Bernard vii?), then at war with England. He soon rises in the favor of the king of France. The count's daughter is enamored of him and makes advances, which Fadrique, because he is of lower rank, honorably declines; a letter written by the daughter, apprises the count of the state of affairs; on reading Fadrique's reply, he appreciates the latter's conduct, and gives him his daughter in marriage. The king makes him a great lord. (pp. 138-147.)

SOURCE. Massuccio Salernitano's *Nouella L.* To illustrate Mey's method, (los [cuentos] que hay viejos, están aquí por diferente estilo, as he says in the prologue) the opening lines will be cited:

In Toletto città de (*sic*) Castiglia, fù vn cauallero di antica, e generosa famiglia chiamato Piero Lopes d'Aiala il quale hauendo vn suo vnico figliolo (*sic*) molto leggiadro, e bello e di gran cuore Aries nominato, come de giouini suole spesso auenire, con altri suoi compagni si abbaterno in vna notturna zuffa, oue conuendoli menare le mani amazzò vn nobilissimo giouine fauorito del Rè; onde per sfuggire l'ira del Rè, fù forzato passarne in Franza . . . (I cite from my copy of Massuccio, of the sixteenth century, but without date. Cf. Gamba, p. 61, *l'edizione dalla Gatta*. The spelling of the original has been preserved). This, in Mey, is as follows:

Muchos años ha que en la ciudad de Toledo huuo vn cavallero llamado Rodrigo Lopez, tenido por hombre de mucha honrra y de buena hazienda. Tenia este dos hijas y vn hijo solo, llamado Fadrique, moço virtuoso y muy gentil hombre, pero preciaua-se de valiente, y pegauasele de aquí algun resabio de altíuez. Platicando este y haziendo camarada con otros caualleros de su edad, acaecio que vna noche se halló en vna quision con otros a causa de vno de sus compañeros, en la qual como los contrarios fuesen mayor numero y esto fuese para el causa de indignacion y con ella le creciese el denuedo huuose de manera que mato a vno dellos y porque el muerto era de muy principal linage, temiendo de la justicia determino de ausentarse . . .

BIBLIOGRAPHY. Amalfi, *Zeit. d. V. f. Volkskunde*, ix, 153, thinks that the story is of Spanish origin.

XIX.

LA PORFIA DE LOS REZIEN CASADOS.

En la Ciudad de Toledo biuia vn mancebo de Auila llamado Perocosme, muy bien oficial agutero: el qual caso con la hija de Anton Ruiz sastre. Y la noche dela boda (que se hizo con la solemnidad acostumbrada en caso [*sic* in my ms.] del suegro) se truxo a su casa la nouia. Al otro dia el buen Perocosme, como hauia sido la noche pasada de bodas, o que del bullicio de la fiesta

estuiese cansado, o que la nouia le detuiese, o que quiera que lo causase, se leuanto algo tarde: Leuantado hallose con halientos de hazer almuerzo y comida todo junto: pero no hauia en casa cosa chica ni grande que comer. El que toma su capa, y el esportillo debaxo del brazo, y aguja a la plaça. De que huuo mercado pan, vio que vendian allí vnos huevos: y aun que tenia proposito de ir a la carniceria, pareciendole que entretanto que iua, y la carne se cozia, o asaua, hauia de pasar mayor rato de lo que su estomago permitia: acuerda de mercar cinco huevos, que a tres blancas el huevo, eran siete marauedis y medio. Iuan entonces mas baratos que agora. Llegado a casa, comienza desde la puerta a dezir a su muger: Oislo Quiteria Ruiz? toma estos huevos, y mira que me hagays los tres para mi estrellados, que quiero comer luego: los otros dos hazeldos para vos como mejor os pareciere. La muger que en casa de su padre se hauia visto alguna vez que entre quinze sastres comian vn huevo con las puntas de las agujas, y a vno que metio el cabo por do meten la ebra, le llamaron comilon; parecióle, que en casa del marido aunque se le diese vna dozena a cada comida, no era mucho: de suerte que muy agorada respondio: como dos? por vida de Marina Gil mi bisabuela, que yo tengo de comer los tres. Perocosme, que era hombre discreto, como quien algunos años hauia sido representante de farsas, no queriendo renzilla con su muger, procuro aueriguarlo por buenas razones. Y assi con mucha mansedumbre le dixo: Quiteria Ruiz por amor de mi que no nos oygan los vezinos, de cinco huevos al vno caben tres, y al otro dos: luego claro esta que a mi me tocara comer los tres, y esto por mas de treynta razones, de las quales solamente quiero especificar siete. La primera es, porque soy cabeça de casa: la segunda, porque soy mayor de edad: la tercera, porque estoy mas flaco: la quarta, porque yo he ido a mercarlos: la quinta, porque es vianda substanciosa: la sexta, porque se me han antojado: la septima, porque son de mis dineros. Como? respondio ella, y que no va tambien de mi dote? Qual haga de dote? dixo Perocosme, vnos andrajos que por no despiojarlos seria mejor partido echarlos rio abaxo. Aora vos, dixo Quiteria Ruiz, dexaos de cuentos, que yo tengo de comer los tres. El, no comereys: ella, si comere, si comere, se estuuieron porfiando

cerca de dos horas. Al cabo la buena Quiteria lo tomo tan a pechos, que le dixo determinadamente a su marido : O yo he de comer los tres, o me tengo de morir. El Perocosme, que ya le hazia poco gozo la muger, le respondió : Pluguiese à Dios que te murieses, que luego me casaria con Marinilla. En esto Quiteria cae en el suelo como muerta. Viendola su marido, llegasele bonito, y dizele al oido. Ava que te amortajare, y te hare llevar a enterrar. Respondio ella : No se me da nada, tres tengo de comer. Visto esto, el toma vn caxco de cebolla embuelta en el pañizuelo, y haziendo como que se limpiaua las lagrimas, llama a grandes bozes a las vezinas : que luego acudieron : y el con grandes llores les cuenta como su muger supitamente hauia caido muerta. Las lagrimas que derramaua por la fortaleza de la cebolla, sin que aduirtiesen al engaño las vezinas, eran tantas, que como las tristes eran algo tiernas de coraçon, facilmente creyeron lo que les dezia : y alguna se puso deueras a llorar con el. Y consolandole todas lo mejor que supieron, comiençan a amortajar vuesa rezien casada. El que no via la hora de echarla de casa, corre a llamar a los clerigos. Venidos, y puesta la buena Quiteria, que ya la hauian amortajado, en el ataud, comiençan a caminar con mucha prisa al cimiterio, porque era casi hora de comer. Las uezinaz acompañauan el entierro, discantando sobre la defunta. Vna dezia : Ay cuytadilla, y que poco tu lograste. Otra que tenia mas cuenta con los biuos, dezia por el marido : Ausadas (*sic*) que no le faltara muger, que por la buena freyla que es el hombre mas aliñado y mejor trabajador. El buen Perocosme, aunque la alegria le retoçaua en el cuerpo, iua junto al ataud todo el rostro bañado en lagrimas : y de quando llegauase a la muger, y deziale quedado : Mira que te lleuan a enterrar. Pero ello que hauia dado en tixeretas han de ser,⁷ le respondia siempre : No se me da nada, tres tengo de comer. Llegan en fin al cimiterio, comiençan los clerigos a cantar sus responsos, el marido le dize otra vez : Mira que te quieren echar en la

huesa. Ella responde al mismo tono : Tres tengo de comer. Mas quando iuan a asirla para echarla en la sepultura, ella da vn grandisimo salto fuera del ataud, y tras aquel otro y otro : y todo era dar saltos, y gritar a grandes gritos, Tres tengo de comer, tres tengo que comer. La gente, que no sabia el chiste de los hueuos, con el sobresalto cayeron vnos sobre otros de tropel, asombrados de ver correr aquella cosa amortajadas (*sic*) y pensando que hauia de comerse tres personas, huian a quien mas podia. Pero vn sacristan que los dias atras hauia caido de vna escalera, y lastimadose vna pierna, no podia correr como los otros : por donde viendo el pobreto que le iua en los alcances gritando, Tres tengo de comer ; respondia (*sic*) con lastimera boz : No a mi, que soy coxo. No paro desta manera la buena muger hasta su casa, donde ya el marido, adeuinando lo que podria ser, hauia acudido primero, y poniendo a asar los hueuos, que sabia muy bien hazerlo, se hauia comido los tres, y daua tras el otro, el qual le quito la muger medio comido de entre manos, y huuo de contentarse mal que le peso, con vno y medio, no huiendo antes querido a buenas contentarse con dos. Pero no se la perdono muchos dias, porque a cabo de tres meses oluidado el de los hueuos, le truxo tres turmas de carnero, y ella se comio las dos, dandole a entender que el gato de Inesa Gomez su vezina se hauia comida la vna : y aun dezia despues, que mas valia vn par de turmas de carnero, que tres hueuos de gallina.

Haras que tu muger de ti se ria,
si la dexas salir con su porfia.⁸ (pp. 152-161.)

XX.

LA PRUEBA DE BIEN QUERER.

Anton Gonçalez Gallego of Torrejon to prove what his wife would do if he were dead, came into his house, while she was at the river washing clothes, and laid himself down on the floor as though dead. When his wife came in she thought he was dead indeed, but she devised with herself whether it was better to bewail his death, or to dine first. All other things considered, she determined to dine first. So she broiled some bacon,

⁷ See, *Montanus*, ed. Bolte, No. 89, and Amalfi, *Zeit. d. Ver. f. Volkskunde*, vi, 289-293, for literature on the story referred to. It occurs in the following Spanish works, among others : Arcipreste de Talavera, p. 156 (the sister story, *tordo-tordillas*, *ibid.*, p. 157); Covarrubias, *Tesoro*, s. v. *tigeretas*.

⁸ Punctuation, spelling, etc., as in original. For some remote variants of the above story, see Henzel, *Sitz. B. Wien. A.*, Vol. 134, no. x, p. 71.

and began to eat it apace; she was so hungry that she forgot to drink. Finally she took a pot in her hand, and was going down into the cellar to draw wine, when suddenly a neighbor came for a coal of fire. Wherefore, although right thirsty she set the pot aside, and as if her husband had then fallen down dead, she began to weep, and with many lamentable words to bewail his death; which weeping and wailing caused all the neighbors to come thither. At last when he thought he had made pastime enough, and hearing his wife say: "Alas! dear husband (*ay, marido mio de mi carazon,*) woe is me; no longer is there anyone to protect and comfort me; what shall I do now?" he replied, "*Ay, mager mia de mis entrañas,* now that you have dined, you have only to go down to the cellar to quench your thirst"; wherewith they all from weeping turned to laughing. (pp. 164-170.)

SOURCE. Poggio, CXVI; Mey has enlarged Poggio's purely schematic version; the scene is laid in Torrejon, not in Montevarchio, as in Poggio, and the *hortulanus mihi notus* is given a name; in other respects, Mey gives us a word for word translation.

BIBLIOGRAPHY. *Mery Tales*, LXXXII; *Pasquil's Jests*, ed. Hazlitt, 1864, pp. 21-22; Marchesi, p. 97.

XXI.

EL MEDICO Y SU MUGER.

Doctor Antonio Geruas of Toloso married the niece of the Governor of that city. Two months after their marriage she bore him a child. The father sent her back home, and when the Governor remonstrated with him, he replied that when he married he calculated that his means were sufficient to sustain a family increased annually by one, but as his wife had borne him a child in two months, he implored the Governor to give her to some one who had the means to keep a family produced at such a rate. (pp. 173-5.)

SOURCE. Sansovino, *Cento Novelle, giornata quarta, nov. seconda* (which, in turn, is an adaptation of *Cento Novelle antiche*, No. XLVI). The scene, as in Mey, is in Tolosa; the doctor's name is Antonio Gerualla; and instead of a governor, we have an archbishop. In other respects Mey's version is a word for word translation.

BIBLIOGRAPHY. Kirchhof, III, 237; (a variant in *Les cent nouvelles nouvelles*, XXIX); Taylor's *Wit and Mirth*, ed. Hazlitt, 1864, No. 92. Here a child is born in five weeks; whereupon the husband buys ten cradles thinking she

would need them all in one year. He doesn't send her home!!

XXII.

EL COMBIDADO ACUDIDO.

Francisco Quintañon of Bilbao used to give a dinner to some friends on his Saint's day. On one occasion they brought along a witty student, Luis Lozano. Each guest was helped to sea-breams and other fish, but Lozano received only tiny sardines. Instead of eating, like the other guests, Lozano would put the fish to his ear, one by one. When asked why he did so, he replied: "Some six years ago a brother of mine died on a voyage to Flanders, and his body was thrown into the sea. I asked these little fish if perchance they knew where he was buried, but all replied that they did not, for at that time they were not yet born. They told me, also, to ask the larger fish on the table, for they could doubtless tell me all about it. (pp. (176-178).

BIBLIOGRAPHY. It would be difficult to decide upon Mey's direct source, so common was the story. It is to be found, for example, in Cruz's *Floresta española, sexta parte, cap. VIII*, No. xii (1574; my copy is, however, of Madrid, 1777, *continuadas por Francisco Asensio*). The accessories are different; in Cruz, the victim is a *Capitan de una Nao*, and the long introduction is wanting. See Bolte, *Eine Humanistenkomödie*, . . . *Hermes*, XXI, 313-8; Pauli, *Schimpf und Ernst*, 7; Schüddekopf, *Zeit. für vergleichende Litt.*, IV, 343; but especially Papanti, *Dante secondo la Tradizione*, . . . 1873, pp. 156 ff.; *La Fontaine*, ed. Rég., VIII, 8; Robert, *Fabl. inéd.*, II, p. 131. It is to be found in English in Jacke of Dover's *Quest of Inquirie* (1604), ed. Percy Soc., 1842, pp. 10-11; Marchesi, p. 98.

XXIII.

Near a village in Valencia there lived a hermit, who taught children. One day he told them the following story: When I was of your age I used to say the rosary daily. Once upon a time I fell sick and during a high fever, I imagined that I was taken to the presence of a King. Near him were a very beautiful woman, and other people of venerable presence, including many winged children, when, lo, the arch-fiend with horns and very large ears and mouth, and wings like a bat cried out: "This captive must not escape me, for he has been disobedient to his parents, envious, gluttonous and withal very sinful." I trembled. Then a young angel told me he was my guardian

angel, and that the devil should not have me. The sovereign Lady turned her eyes upon me, and said to the Lord: "I know that he has oftentimes counted the rosary." St. Peter also averred that I had shown him devotion; whereupon the omnipotent King said to the evil one: "And so you make bold to come here with your lies? Thrust the villain from my presence." Then an angel dealt him a blow with the cross, St. Peter with his keys, and St. Stephen threw stones at him. When the arch-fiend had been expelled the angel told me that God was pleased that I live and mend, being obedient to my parents, and doing good works. This said, he brought me back to my bed, and in a few days I was restored to health. I have fulfilled my promise to do good works and commend you to do the same. (pp. 179-184.)

MILTON A. BUCHANAN.

University of Toronto.

PETER VON STAUFENBERG AND MARIE DE FRANCE.

About the year 1310, a certain Herr Egenolf von Staufenberg, who lived either in Strassburg or at the castle Staufenberg in the Ortenau, composed a poem in which he celebrated the adventures of his ancestor, Herr Petermann der Diemringer von Staufenberg, or, as he is commonly called, Peter von Staufenberg. This poem, though not one of the masterpieces of M. H. G. poetry, is nevertheless of considerable interest. It has been adapted at different times to more modern readers¹ and upon it is based one of the most popular romantic stories in German literature.

It is not the purpose of the present study to discuss the relation of the various modern versions of the story to their M. H. G. original, as this has already been done.² These versions have been mentioned merely to show the importance of the poem with which we are to deal.

Peter von Staufenberg was last edited by Edward Schröder,³ whose introduction may be con-

sulted for information concerning manuscripts and prints. In his introduction, p. xl, Schröder characterizes the poem as "eine der ältesten deutschen Original-Dichtungen romantischen Inhalts," but adds, p. il, "Die deutsche Literatur bot Herrn Egenolf eine Parallele in der Geschichte des Grafen Partenopier von Blois und der Fee Meliur, der Schwester der Melusine, und es ist kein Zweifel, dass die Lektüre dieses Werkes bei ihm nachwirkte."

Without entering at all into a discussion of Herr Egenolf's debt to Konrad von Würzburg, I wish to call attention to a parallel in French Literature, which, in the sequence of events, the most important thing in a story, is far more striking than any to be found in Konrad's poem. To my knowledge attention has never been called to this matter before; any French influence is usually disclaimed for the German poem.⁴

The parallel to which we have alluded is found in Marie de France's *Lai de Lanval*,⁵ which was written during the second half of the twelfth century.

It will be necessary to state briefly the contents of the poems. In German the story is as follows: Petermann der Diemringer, a brave and generous knight, had just returned from a journey. He resolved to ride to the neighboring village to hear mass. He ordered his squire to prepare the horses and they soon started, the boy ahead as was his wont. On their way to the village the boy noticed a beautiful woman sitting on a stone by the road. The knight soon perceived her also and his heart was instantly pierced by Cupid's dart. In reply to his question why she was sitting thus alone, the lady replied that she had been waiting for him and told him also that it was she who had guarded him in all his perilous adventures. Our hero lost no time in declaring his love and expressed his desire to be her companion "unz an sinen tot." This she explained was quite possible but only on one condition, namely, that he should promise never to marry. If he kept his vow, a mere wish on his part would bring her to his side, provided he were alone, and she would provide him with

¹ Cf. Kürschner's *D. N. Lit.*, 18¹, xlviii.

² Pfeiffer: *Über Fouqué's Undine*, Heidelberg, 1903.

³ Zwei altdeutsche Rittermaeren, Moriz von Craon, Peter von Staufenberg, Berlin, 1894.

⁴ Pfeiffer, p. 9, "Wilhelm Herz schrieb mir den 13. 12. 1900: 'Eine der Staufenberger Sage entsprechende Erzählung ist mir auf romanischen Gebiete nicht begegnet.'"

⁵ Cf. Warnke: *Die Lais der Marie de France*, Halle, 1900.